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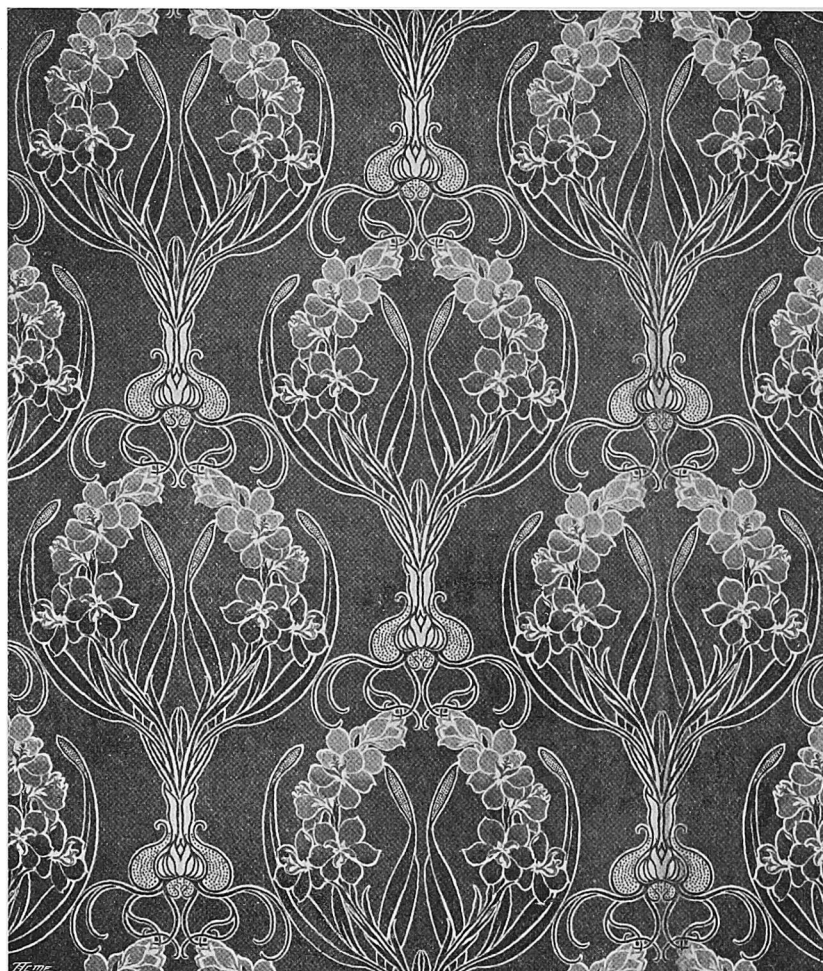
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## THE SOCIETY OF DESIGNERS



THE 'TRILLIUM' VELVETEEN, DESIGNED  
BY LINDSAY P. BUTTERFIELD

(By permission of Geo. P. & J. Baker)

### PROCEEDINGS OF THE SOCIETY OF DESIGNERS

**M**R. LINDSAY P.  
BUTTERFIELD'S  
PATTERN DESIGNS.

THE great attention paid to education in artistic matters during the last half century has brought about changes of which a former generation could not have dreamed, not the least of these being the broadening of the public taste. And nowhere has this been shown more clearly than in design for pattern, where to-day we see side by side in successful claim to popular favour the severely 'classic' styles of some of the older school, the ultra-naturalistic,

and designs such as those which form the subject of this brief note.

Accustomed as they were by history to look upon the development of a style of decoration as a slow and gradual process, it is easy to understand how our fathers were shaken by the sudden bursting on them of the fruits of William Morris's bold deviation from the beaten path. Nothing like his audacious seizure and adaptation to his own decorative ends of the

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THE 'LILY' DESIGN FOR TAPESTRY  
BY LINDSAY P. BUTTERFIELD

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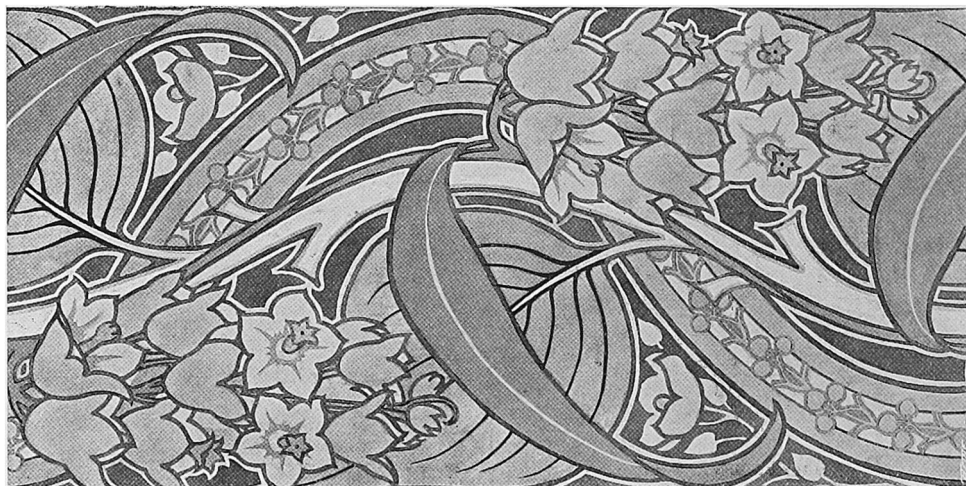
mediæval pattern-designers' theme and plan of repeat had been known since the dim days when Eastern chintzes first came to Europe to be eagerly assimilated by pattern-designers, French and English. His boldness carried the day, however, and persons of artistic pretensions, instead of merely 'accepting the inevitable,' after the first long draught of the 'new' style, wetted their lips for more. In response to their demand, and by virtue of the liberal aids to Art education, we are, at this day, supplied with patterns which, for range and skilful variation, are a constant source of admiration to all, designers not less than others.

Of course, the 'last word' has not been said; it never will be said. Whatever may have been thought in the days of the regular development

of the 'Louis' styles, no one would think it now.

The choice of a design will always be not merely a question of taste, it will also be largely a matter of fancy. It is not to be expected that persons whose particular weakness is for the innocuous 'spread' of natural flowers, or the 'mustard-and-cress' style which seems still to find much favour in various quarters, will ever take very kindly to Mr. Butterfield's beautiful work, typifying, as it does, one of the stronger sides of the newer schools. But to those who like a bold theme, clean, strong drawing, and clear, unbroken colour, his design will appeal, with, perhaps, all the more force, because it appears to be the legitimate outcome of the work Mr. Morris began so gloriously.

MR. BUTTERFIELD'S PATTERN DESIGNS



THE 'WARWICK' DESIGN FOR TAPESTRY  
BY LINDSAY P. BUTTERFIELD  
(By permission of David Barbour & Co.)



THE 'ALPINUS' DESIGN FOR WALLPAPER  
BY LINDSAY P. BUTTERFIELD  
(By permission of Euxine & Co.)



DESIGN FOR TAPESTRY 'THE BRYONY'  
BY LINDSAY P. BUTTERFIELD

(By Permission of Messrs. Liberty & Co.)

Yet there is nothing unnatural in it, such as we have often seen in work of this class, where an arbitrary line or spiral is taken as a beginning on which to tag, in the most unconcerned manner, wooden shapes or symbols, supposed to represent flowers or birds, or other presumably decorative objects. On the contrary, the original motive is always culled from Nature, and the natural objects drawn with a skill and loving care which is expressed in every line of the work. As a result the designs, even in the most confined and conventional plan of repeat, never lose the look of ease which is a chief charm of, because so rarely found in, work of this class.

The designer's individuality comes out strongly in his choice of *motif*. The hydrangea,

bryony, trillium, alpinus; so remote they seem from the accepted conventional repertory of the pattern designer, which includes the rose, the anemone, now and then the tulip, and sometimes the poppy.

It is unnecessary to particularise; the treatment of the designs in our illustrations is uniformly strong and free; given the themes, no one can deny the masterly handling. Even those whose predilections are in favour of widely different styles will admit this. Representing one of the more attractive of the newer schools, Mr. Butterfield does it worthily, standing almost alone for variety of conception, strength of drawing, and finish.

J. S. R.